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though each contains over thirty pages, might well have been broken up, and their material stowed away as "appendixes" to the various chapters preceding them—as indeed is done in the *Lindisfarne Studies*.

In the *Studies in the Syntax of the Lindisfarne Gospels*: On page 5, to the verb-list add *wyrca* of *Mat.* i, 19.1, and to the four examples of a dative absolute active translating a Latin absolute passive add *Luke* 6.10: *circumspectis omnibus* = *ymbsceawandum allum*. Also here the hypothetical *ungelefa* (and *unforleta*, page 10, *unwita*, pages 51 and 70, *unsceortiga*, page 70, and *unwoeda*, page 77) might well be starred.—On page 7, the noun plus adjective absolute phrase *sanatis hominibus* = *halgum monnum* seems rather to belong under 2 on page 12, with *assumta cruce* = *onfenge rode*.—On page 16, δε should be δε; on page 23, *Nachamung* seems wrong; on page 67, *prseent* is, of course, wrong.

Finally, in printing quotations from an interlinear text, the order Latin = English would seem to be not only more logical, but also more comfortable to the user, than is the reverse order employed throughout this volume. Furthermore, the order English = Latin could then be reserved to indicate parallels from actual translations, such as the *West-Saxon Gospels*, *Bede*, and the like. For the user of a syntactical monograph needs all the help its author can give him, and often finds it comfortable to discern at a glance whether he is reading a translation, or a transliterated gloss.

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*The Critical Principle of the Reconciliation of Opposites as Employed by Coleridge.* By ALICE D. SNYDER. (Contributions to Rhetorical Theory, ed. by F. N. Scott, ix.) Ann Arbor, 1918.

The author's principal theses are: that it was a "constitutional habit"—indeed, a "constitutional malady"—with Coleridge, first to look constantly, in nature and in art, for opposed pairs of qualities or tendencies, expressible by antithetic abstract terms, and then to conceive these opposites as combined in a higher reconciling unity, yet somehow without annulment of the antithesis; that this habit was "thoroughly in keeping with the generally recognized

nature of his philosophical thinking"; that it manifests itself, usually though not always to good effect, in a great variety of his opinions on æsthetic as well as metaphysical questions; that, for example, it helped to produce that "literary charity" which has often been remarked in his criticism; that it finds expression in his definition of the imagination as "the power which reveals itself in the balance or reconciliation of opposite or discordant qualities"; that it explains his tendency to interpret the dramatic action in Shakespeare's plays as an unfolding of the tragic or comic consequences of one-sidedness of character, as the working-out in human life of one-half of a moral antithesis without its compensating and corrective opposite.

The truth of these general theses is undeniable, and the author has usefully illustrated them by an extensive collation of passages, largely from the *Anima Poetae* and the *Literary Remains*, and has sometimes supplemented them by illuminating comments. But it is to be regretted that she has made so little use of the historical and comparative method. Nearly all these things were a part of the stock-in-trade of German Romantic philosophy, especially of those phases of Schelling's thought by which Coleridge was most influenced. The Brunonian (or, to carry it farther back, the Neo-Platonic) *coincidentia oppositorum* had been a fad among the newer schools in Germany ever since Hamann's rediscovery of it; and the notion had already been given a number of interesting, though frequently pernicious, applications. The author is not unaware of this German background of Coleridge's use of the principle; and it is, no doubt, because of restrictions of space that she has chosen, in the main, to disregard it, as well as to avoid comparisons with Coleridge's English contemporaries. But the result of this almost purely expository treatment is to limit greatly the value of the study. It is only through a comparison of Coleridge's applications of the idea with its historic sources, and with its manifestations in other writers who had acquired it from the same sources, that the distinctive *nuance* of Coleridge's own mental quality and habit can be clearly exhibited. Meanwhile, Miss Snyder has given us a careful and well-digested collection of material, serviceable towards a synthetic and comparative study which, it is to be hoped, we may some day have from some competent hand: a really comprehensive examination of the influence upon English thought and letters of the new ideas, catchwords and presupposi-

tion of German philosophy and criticism of the period 1780-1810, and an analysis of the diverse responses which they evoked. To the new intellectual fashions and influences of that period five of the most notable British minds of the early nineteenth century were especially exposed, and by them were powerfully affected—Coleridge, Carlyle, J. S. Mill, De Quincey, and, in less degree, Wordsworth. There could be few more interesting or valuable contributions to the history of ideas than a presentation of the contrasting ways in which these different temperaments reacted to the same intellectual stimuli, and derived, in part, unlike and even highly conflicting consequences from similar premises or preconceptions. Such a study would both throw light upon what may be called the pragmatic value of the ideas in question—upon the character of the consequences, in opinion and in action, which they tend upon the whole to produce, as they are diffused and pass through different minds; and it would also bring into strongest relief the temperamental idiosyncrasies of the several minds whose reactions to a common influence were thus noted and compared.

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## CORRESPONDENCE

### THE *Livre des Vertuz*

In his history of Old French literature Gröber<sup>1</sup> mentions an unpublished poem with the title *Traitié des vertuz* and adds that the method of treatment of the subject is not known. Naetebus<sup>2</sup> mentions the same poem under the title *Livre des vertuz*. This poem is found in the two closely related manuscripts Bib. nat. 24429, fol. 115-117 and Vatican 1682, fonds de la reine Christine, fol. 108a-109c. The difference of title is due to the fact that in the Paris manuscript, which Gröber studied,<sup>3</sup> the poem bears the title which he gives it, while in the Vatican manuscript it is designated by the second title. Naetebus took his data from Langlois' article describing the Vatican manuscript.<sup>4</sup>

Langlois tells us that the poem consists of "soixante quatrains monorimes décasyllabiques" and quotes the first two and the last stanzas:

<sup>1</sup> *Grundriss* II, 870.

<sup>2</sup> *Die Nicht-lyrischen Strophenformen des Altfranzösischen*, p. 55.

<sup>3</sup> *Zeitschrift f. rom. Phil.*, IV, 351.

<sup>4</sup> *Notices et Extraits des MSS. de la Bibliothèque Nationale*, t. XXXIII, p. 206.